

# DRAMA TARGETS

**for First Grade** (DR 1310)



**Practice Develops Confidence**

This space is for the student's imagination



## First Grade Drama Targets



= Work in Progress



= Competency Achieved

<b>ANALYZING DRAMA</b> Students will analyze plot, performance, and production.	<b>PRACTICING DRAMA</b> Students will practice drama skills and ensemble work.
<div data-bbox="142 709 219 787"><input type="checkbox"/></div> Listen to a storyteller (no book) and talk about what happened in the story. <div data-bbox="142 882 219 959"><input type="checkbox"/></div> List in order the events in a story. <div data-bbox="142 1033 219 1110"><input type="checkbox"/></div> Identify and ask about anything in the story not understood.	<div data-bbox="831 709 907 787"><input type="checkbox"/></div> Practice relaxing, concentrating, visualizing, and imagining. <div data-bbox="831 829 907 907"><input type="checkbox"/></div> Practice moving parts of the body in isolation – arm, leg, head, hand, etc. <div data-bbox="831 938 907 1016"><input type="checkbox"/></div> Imitate characters illustrated in storybooks. <div data-bbox="831 1075 907 1152"><input type="checkbox"/></div> Speak loud enough when performing for all to hear.
<b>CONSTRUCTING DRAMA</b> Students will make dramatic presentations for themselves and others and discuss their creative work.	<b>APPLYING DRAMA</b> Students explore personal preferences, performance mediums, and cultural and historical contexts.
<div data-bbox="147 1423 224 1501"><input type="checkbox"/></div> Create appropriate actions for a character (given circumstances). <div data-bbox="147 1554 224 1631"><input type="checkbox"/></div> Create a story told by using pantomime only. <div data-bbox="147 1705 224 1782"><input type="checkbox"/></div> Evaluate work (plan improve, repeat, expand).	<div data-bbox="831 1413 907 1491"><input type="checkbox"/></div> Retell a favorite part from a story and talk about why it was a favorite part. <div data-bbox="831 1570 907 1648"><input type="checkbox"/></div> Compare and contrast the performance of a live storyteller with the performance of a video-recorded storyteller.






First Grade













Classroom Teacher \_\_\_\_\_

Year \_\_\_\_\_



Teacher Edition

<p><b>Key: Students</b></p> <p> = Work in Progress</p> <p> = Competency Achieved</p>	<p><b>Teachers</b></p> <p>Mtns =  = Stars</p>	<p><b>Students' Final Results</b></p> <p> Mountains</p> <p> Stars</p>
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<p><b>ANALYZING DRAMA</b></p> <p>Students will analyze plot, performance, and production.</p> <p> Listen to a storyteller (no book) and talk about what happened in the story.</p> <p> List in order the events in a story.</p> <p> Identify and ask about anything in the story not understood.</p>	<p><b>PRACTICING DRAMA</b></p> <p>Students will practice drama skills and ensemble work.</p> <p> Practice relaxing, concentrating, visualizing, and imagining.</p> <p> Practice moving parts of the body in isolation – arm, leg, head, hand, etc.</p> <p> Imitate characters illustrated in storybooks.</p> <p> Speak loud enough when performing for all to hear.</p>
<p><b>CONSTRUCTING DRAMA</b></p> <p>Students will make dramatic presentations for themselves and others and discuss their creative work.</p> <p> Create appropriate actions for a character (given circumstances).</p> <p> Create a story told by using pantomime only.</p> <p> Evaluate work (plan improve, repeat, expand).</p>	<p><b>APPLYING DRAMA</b></p> <p>Students explore personal preferences, performance mediums, and cultural and historical contexts.</p> <p> Retell a favorite part from a story and talk about why it was a favorite part.</p> <p> Compare and contrast the performance of a live storyteller with the performance of a video-recorded storyteller.</p>

## Student, Parent, and Teacher Drama K-3 Resources

The Drama Core builds a bridge between play and learning. In the years before kindergarten, when blankets thrown over tables became dangerous caves and parents' old clothes grew into brave, new explorers, playing at drama taught us about being human. Beginning with kindergarten, the drama core helps us learn how to work together when we are people in a place with a problem to solve. Walking in the shoes of others helps us understand others and participate successfully in the making of a neighborhood - be it of people next door or people around the world.

McCaslin, Nellie. *Creative Drama in the Classroom and Beyond*. New York: Longman, Inc., 2000. (ISBN: 0-8013-3073-4)

Annotation: Nellie takes the teacher from hands on simple drama activities through the "how to" skills of putting on a play. Her lesson plan ideas are richly based in children's literature, demanding a continuous application of reading and writing skills along with the drama skills that provide K-6 students with an exciting learning medium.

Wills, Barbara Salisbury. *Theatre Arts in the Elementary Classroom: Kindergarten through Grade Three*. New Orleans, LA: Anchorage Press, Inc., 1996. (ISBN: 0-87602-033-3)

Annotation: Where Nellie McCaslin is comprehensive, Wills is grade specific in her presentation of drama curriculum ideas and skills for the K-6 classroom.

Heinig, Ruth Beall. *Improvisation with Favorite Tales: Integrating Drama into the Reading/Writing Classroom*. Portsmouth, NH: Heinemann, 1992. (ISBN: 0-435-08609-X)

Annotation: An absolutely brilliant resource of drama strategies to use with fairy-tales in the K-3 grades. Heinig also provides teachers with a large bibliography of different versions of each story, which will allow an awareness of diversity in style, presentation, culture, and genre.

For resources visit the Fine Arts Web Page  
<http://www.usoe.k12.ut.us/curr/fineart>

## K-6 Drama Scope and Sequence

Understanding and Skill development is seldom on grade level for a class or for individuals within a class. Below are the suggested target understandings and skills for each grade level. If you find that your students are not performing at the indicated level then review as many of the skills and related understandings contained in the levels above as necessary to bring them to grade level ability. All skills below grade level where objective is introduced need to be repeatedly demonstrated.

	<b>ANALYZING</b>	<b>PRACTICING</b>	<b>CONSTRUCTING</b>	<b>APPLYING</b>
<b>K</b>	Listen attentively to a story read aloud. Ask about anything not understood. Talk about what happened in the story.	Practice relaxing and concentrating. Practice visualizing and imagining. Practice moving and balancing in space. Practice imitating life – animals, people, sounds, shapes, and actions.	Do in-role sounds/movements. Do in-role appropriate actions. Evaluate work and improve.	Likes and dislikes in a story. Discuss read aloud versus recording.
<b>1</b>	Listen attentively to a live storyteller. List in order the events in a story or play. Listen and watch attentively to the performances of others.	Practice warm-up rituals. Practice moving body parts in isolation. Practice imitating characters from an illustrated storybook.	Create a story told by using pantomime. Create a story using puppets.	Discuss “why” one likes a story. Discuss “read to you” versus a story told by a live storyteller.
<b>2</b>	Discuss the beginning, middle, and end. Identify the main conflict or a character’s major obstacle in a novel or play. Identify the overall message in a novel or play.	Practice enhancing vocal skills – all involved can hear and understand. Practice enhancing movement skills to communicate clear character intentions.	Create a new conflict scene with dialogue using characters from a well-known story or play. Create a story using masks.	Discuss the similarities and differences – story versus daily life. Discuss cultures found in stories versus one’s own culture.
<b>3</b>	Discuss any complications appearing after the main conflict is established. Discuss the terms protagonist and antagonist as used in a story or play.	Practice sensory recall for all five senses. Practice planning and performing dialogue scenes between at least two characters.	Create improvised scenes where sensory recall is important. Create several complications to add to an existing dramatization.	Keep a sensory journal – 5 senses. Discuss many cultures and historical periods versus daily life.
<b>4</b>	Discuss the levels of suspense in a novel or play. Analyze dramatic unity in a novel or play; interrelating all characters, situations, and locations. Identify the overall meaning in a novel or play.	Practice planning and playing scenes with three or more characters in a place with a problem to solve (group conflict). Practice planning and playing scenes that demonstrate several levels of suspense.	Create dramatizations that explore strong moods and feelings. Construct dramatizations for 3 or more characters using dramatic unity – interrelating all characters, situations, and locations.	Discuss how and why people respond – live versus electronic media. Discuss feelings in books and plays versus. feelings in daily life.
<b>5</b>	Analyze character function in a novel or play. Analyze character motivation in a novel or play.	Practice emotional recall – connecting to mood and the given circumstances. Practice transforming a space into a drama world or play setting.	Construct dramatizations that reveal how character motivation influences action & outcome. Transform the drama space into a play setting using transformational objects. Collaborate to write an original play script.	Compare and contrast character motivation in a novel or play with personal motivation in daily life. Compare and contrast settings found in novels and plays with settings in daily life.
<b>6</b>	Analyze published play scripts. Analyze a live theatre production or a theatre production seen on electronic media.	Practicing researching and building dramas from many cultures & times. Practice collaborating on performance & production skills (ensemble).	Create a design concept using concrete and symbolic elements. Create rehearse and perform an original script.	Explain how the world of a play is similar to or different from daily life. Discuss the influence and role of drama in our lives today. Brainstorm how drama might help resolve community problems.

## Elementary (K-6) Drama Core Curriculum Overview

The Drama curriculum is written to facilitate the teaching and learning of theatre as an artform. In grades K-6, the term “drama” rather than “theatre” is used to emphasize process over product. Four standards are included: analyzing drama, practicing drama, making drama (which becomes constructing drama in grades 3-6), and applying drama. These standards are the essential dramatic processes and may be addressed in isolation or combination in every drama lesson plan. The instructional emphasis is always on engaging the child in process thinking like a theatre artist. Drama classes may last from 15 to 90 minutes based on grade level, amount of curriculum integration, and complexity. Lesson plans range from simple drama exercises to fully developed classroom dramatizations that may take days or weeks to complete. Productions mounted in the name of the *Theatre Core* should include ALL children in a particular classroom or project. Any audition-based productions should be co-curricular or extra-curricular in nature.

### Elementary Drama Standards

#### Standard One: Analyzing Drama

The student refines the analyzing phase of the drama process through the development of listening, observing, questioning, and examining skills when responding to a dramatic context in the form of a story, book, play script, or dramatic improvisation. Analyzing drama skills leads to both a personal and a collective sense of meaning about the dramatic context being examined. Empirical research supports the contention that the overall drama process—the study of the human condition through the art form - greatly motivates the analytical thinking process, which leads to the development of specific **life skills** such as divergent or complex thinking skills, and collaboration skills – put succinctly, it leads to the development of the *whole child*.

#### Standard Two: Practicing Drama

The student refines the practicing drama phase of the drama process through the development of specific skills (techniques) essential to the art form - such skills or techniques include relaxing, concentrating, visualizing (imagination), moving, speaking (communicating), imitating, recalling (senses and emotions), transforming (space and body), characterizing, performing (staying in the scene), and producing (thinking like a theatre artist). Practicing drama skills leads to a personal and collective sense of ability (virtuosity at its highest level) to represent the human condition in performance. Empirical research supports the contention that practicing drama skills significantly enhances self-esteem and self-worth, which leads to the development of empathy - the cornerstone of effective communication, also a **life skill** essential to development of the *whole child*.

#### Standard Three: Making or Constructing Drama

The student refines the making (K-2) or the constructing (3-6) drama phase through the development of specific skills that engage the participant in the act of a transforming a dramatic context into a live dramatization. Empirical research supports the contention that making or constructing drama significantly builds reflective behavior (an awareness of consequences), moral reasoning skills, and divergent and creative thinking skills – all of which connect directly to the specific **life skills** of complex thinking, collaboration, and character development/ethics – and all essential to the “making” of the *whole child*.

#### Standard Four: Applying Drama

The student refines the applying drama phase through the development of an ability to explain personal preferences and make connections between constructed meanings (artistic metaphor) and life itself, including cultural, communal and historical (past, present, or future) comparisons, from interactions with live theatre, television/film, and all forms electronic media. Empirical research supports the contention that the ability to apply drama to life leads to significantly more effective life long learning skills, more responsible citizenship, and higher employability – all essential **life skills** in the development of the *whole child*.

**CORE CURRICULUM**

**Learning Goals in the Fine Arts**

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To: Parents and Teachers

Study in the arts is an essential means---not an end---to acquiring thinking skills, creativity, the ability to change, and the facility to teach oneself. In a safe, nurturing environment, the arts enable students to express their feelings, communicate thoughts, explore their creativity, solve problems, communicate ideas, develop a sense of community, and appreciate themselves as participants in history, tradition, and culture. Learning in art, dance, drama, film, and music advances and strengthens motor skills, promotes considerate behavior, ability to work well with others, self-discipline, perception, and sensitivity. Fine Arts experiences contribute to the developmental process of understanding one another and naturally motivate students in all their learning.

Goals have been developed to guide learning and instruction in each of the Fine Arts areas of study. Parents are provided with copies of these goals to familiarize themselves with their child's learning and progress. Students are encouraged to use them to evaluate their own advancement. Teachers use them as tools to lead, monitor, and document development in the artform.

The Elementary Fine Arts Core packet for each artform and grade level includes the cover, learning targets, instructional resources, scope and sequence chart, teacher overview, and a teacher edition of the targets page. The Secondary Fine Arts Curriculum for each Core course includes an overview cover, learning objectives, and a parent/student/teacher communication page.

Please visit <http://www.usoe.k12.ut.us/curr/FineArt/> for further information.